**SAE– Dreams in Art - K&U**

Here is the assessment rubric for this part of the project

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  |  | Response goes well beyond expectations in conveying understanding | Response shows an complete understanding of the concepts | Response shows a nearly complete understanding of the concepts | Response shows an emerging understanding of the concepts | Response shows very little understanding of the concepts | Response not present or completely misses the mark |
| Observe | **Form** – your analysis of the form shows an **understanding** of the important expressive aspects of the **visual language** | 20 | 19 | 17 | 15 | 13 | 11 |
| Understand Art World | **Theme** – Your analysis of the theme shows insight into the meaning of the art | 20 | 19 | 17 | 15 | 13 | 11 |
| **Context** – your answer shows an insightful analysis of the context in which the art was made | 20 | 19 | 17 | 15 | 13 | 11 |
| **Synthesis** – your writing clearly shows **active thinking** on how Form, Theme and Context help decode the meaning of the art | 20 | 19 | 17 | 15 | 13 | 11 |

If you give yourself a 20 for any question explain why your response **goes well beyond expectations**. *Remember I expect you to answer the questions effectively – so don’t just tell me that you did what I expect!!*

|  |  |
| --- | --- |
| Theme question |  |
| Form question |  |
| Context question |  |
| Synthesis question |  |

**Form**



Joan Miro, Catalan Landscape, 1925



Contemporary Aboriginal

The two paintings above are both influenced by the idea of dreams. There are both similarities and differences in the two art works. Compare them according to the criteria in the table below.

|  |  |  |
| --- | --- | --- |
|  | Aboriginal painting | Miro painting |
| What are the most visually striking elements? |  |  |
| What is the overall “feeling” that is created in the painting? |  |  |
| How does each artist compose the painting in order to make the viewer explore all the elements? |  |  |

**Theme**



Max Ernst, The Attirement of the Bride, 1940



Colleen Wallace, Dreamtime Sisters

Colleen Wallace, Dreamtime Sisters

Both paintings above take as a starting point an exploration into the subconscious via dreams. But the intentions of each artist are different. Write about the “big ideas” of each artist. Here are some articles that will help you: [Ernst](http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search=Attirement%20of%20the%20Bride%20%28La%20Toilette%20de%20la%20mari%C3%A9e%29&page=&f=Title&object=76.2553.78), and [Wallace](http://eden-saga.com/en/4850-australian-mythology-aborigen-tjukurpa-balame-snake-waugal-wagyl-paradise-on-earth-.html). You should probably refer to the Powerpoint as well.

|  |  |
| --- | --- |
| Wallace | Ernst |
|  |  |

**Context**

Read the article “[Roaring Twenties](https://isbvas2012.wikispaces.com/Dreams+in+Art)” to get some background information on what was happening in the world in the 1920s. Then answer the question:

**What were the prevailing attitudes during the 1920s that would allow surrealism to be accepted as a valid art form?**

**You’re going to have to think about connections here as the answer per se is not in the article.**

**Synthesis**





Joan Miro, A Harleguin’s Carnival, 1925

Contemporary Aboriginal dreamtime painting

Both of these paintings use abstract symbols. These symbols have a strange familiarity, even though they may not be fully recognizable. Both paintings use abstraction to try to take the viewer on a voyage beyond their rational and ordinary experience with reality.

Write an argument for or against this statement: There is knowledge beyond what our rational mind can know. These paintings help us to access this knowledge by appealing to our irrational mind and intuition. This knowledge is just as valuable and maybe more so, than the knowledge our rational mind understands. Be sure to include references to the visual evidence in your argument.